

JUL 10 1922

Washington, D. C.

Register of Copyrights,
Library of Congress,
Washington, D. C.

July 10, 1922

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of
Famous Players Lasky Corporation

A TRIP TO PARAMOUNTOWN (2 reels)

Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation hereby
acknowledges the receipt of two copies each of the motion
picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
A TRIP TO PARAMOUNTOWN	7/10/1922	M 2165

The return of the above copies was requested by the said company, by its agent and attorney, on the 10 day of July, 1922 and the said Fulton Brylawski for himself and as the duly authorized agent and attorney of the said company, hereby acknowledges the delivery to him of said copies and the receipt thereof.

4 Copies Returned

JUL 11 1922

Delivered in person

Fulton Brylawski

JUL 10 1922 ✓

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A TRIP TO PARAMOUNTOWN ✓

Motion Picture in two reels ✓

✓ Author of motion picture (Under sec. 62)
Famous Players Lasky Corporation of the U. S. ✓

*Synopsis of two-reel
feature entitled*

JUL 10 1922

"A Trip to Paramounttown."

The Famous Players-Lasky Corporation maintains two huge studios for the production of motion pictures, one located in Long Island City, N. Y., and the other in Hollywood, Cal., and we are invited by Adolph Zukor and Jesse L. Lasky to visit them and spend a half hour in the magic land of Make-Believe, where nothing is impossible and even dreams come true.

We see Mitchell Lewis, Ethel Wales and Lucien Littlefield start out on a "rubbering" jaunt through the studio. "Let's take a peek at Elsie Ferguson," says one of the trio, but after a brief glimpse at the beautiful star at work on her "set" they are rudely driven away by a large and threatening individual who leaves in their minds little doubt that "orders is orders" and must be obeyed.

With a return of courage the "rubberers" steal upon the set where Alice Brady is rehearsing a boudoir scene, only to be frightened away by the same husky.

The scene shifts to a polo field where Jack Holt, mounted on his grey pony, is seen leading a long drive in his favorite sport. Elsewhere in the magic garden of Make-Believe, May McAvoy is plucking various articles from a wonderful "delicatessen tree," preparatory to a tea party in which she is joined by Guy Oliver, Clarence Burton and Helen Dunbar. Charles Ogle, May's next-door neighbor, at work in his garden, sniffs the Oolong from afar and joins the rest.

Theodore Roberts, evidently not invited to the party outside, is seen studying the tobacco market, and as he pores over the newspaper and smokes his familiar cigar, he is frequently interrupted by the door of his coal stove flying open. He finally puts his foot against the door and reads serenely on until the odor of burning leather leads him to question the quality of his smoke.

Within the studio, Mary Miles Minter, Tom Moore and Director John S. Robertson, engaged in the filming of "The Cowboy and the Lady," are trying to think of a bright and original idea for the picture. They seem to be satisfied with their efforts, but all cameramen and script girls are killjoys, for the one falls asleep and the other declares that "it's old stuff and we're just wasting footage."

Now sculptors agree that Agnes Ayres possesses the most classic profile in the world. Here we see a modern Pygmalion (Casson Ferguson) and his floor-masseuse (Sylvia Ashton) marvelling at the life-like handiwork of the former. But even a marble Galatea will come to life at the call of a close-up and lo! Agnes herself steps out of the marble and into the foreground.

Out on the desert George Melford is shooting "Burning Sands." The thousands who work in these scenes are housed like an army, and as Director Melford starts his day's work, "Wanda Hawley--on the set!" and "Milton Sills--are you made up?" find quick response. Robert Cain, too, walks into the picture, ready for another day of villainy.

Over in the courtyard set of George Fitzmaurice's production, "To Have and To Hold," Betty Compson dreams of her famous

characterizations--Rose in "The Miracle Man," Coralyn in "The Green Temptation," Angela in "The Bended Woman" and Babbie in "The Little Minister"--while Fitzmaurice in the castle garden nearby rehearses Bert Lytell for a fencing scene. Theodore Kosloff has not been told--yet--that he is to be Bert's victim.

"Fine," is the director's pronouncement. "I'll get Miss Compson and we'll start the scene."

END OF PART ONE.

Thomas Meighan is adored by all the children of the neighborhood and Tom is never happier than when he is carrying one of them in his arms or bundling a half dozen into a go-cart for a fine ride around Hollywood.

Marion Davies, Cosmopolitan star, finds it easier to dissolve into the gowns of "The Young Diana" than to try them on, and demonstrates just how easy it is.

Dorothy Dalton writes a scenario and includes in one picture, four of her greatest characterizations--"Moran of the Lady Letty," "The Woman Who Walked Alone," Poll in "Fool's Paradise" and Charlotte in "The Siren Call." It's easy if you know how.

Here is Penrhyn Stanlaws, director of "Pink Gods," explaining to Anna Q. Nilsson her characterization. Being an artist, Mr. Stanlaws explains himself best with a pencil. Enter T. Roy Barnes, disguised as a carpenter, who does funny tricks to the distraction of Anna Q.

On another stage William de Mille is directing "Nice People"--Conrad Nagel and Julia Faye being two of the nicest. Wallace Reid is among the missing but--here he is, day-dreaming in a comfortable chair just off the set. Along the floor comes a minia-

ture racing automobile. Can Wally believe his eyes? It's Wally himself beckoning to Wally to come out and burn up a few miles of asphalt. Sorry, Wally, not today. "Nice People" don't do such things.

Bebe Daniels sees it all and smiles deprecatingly.

"That's nothing," says Bebe. "Watch me do a little dance." Stepping to the victrola she takes a tiny Bebe Daniels doll from the cabinet underneath, starts the music, places baby doll Bebe on the cover and sure enough--she dances. William Boyd can hardly believe his eyes.

Out in a real, honest-to-goodness arena, Fred Niblo, directing "Blood and Sand," gives Rodolph Valentino a lesson in toreadoring, and then discreetly leaves his pupil to his fate: Nita Naldi, Valentino's amora, does a little toreadoring of her own from a safe place on the side-lines. Senor Walter Long and Senora Lila Lee think it a great joke until Rodolph playfully lets fly a couple of banderillas in their direction.

Director Sam Wood, intending to "shoot" our most glorious Swanson, orders her into "Her Gilded Cage" and Gloria hastens to obey. At the call of the Golden Pheasant Gloria leaves her dressing room and joins the dancers in a gorgeous cabaret setting. Harrison Ford and Walter Hiers enjoy the antics of the birdies whom Sam Wood is ordering to "Snap it up! Snap it up!" and later David Powell joins the other male birdies temporarily released from "Her Gilded Cage."

Cecil B. DeMille, directing "Manslaughter," uses thousands of actors in staging an episode depicting the fall of Rome. Leatrice Joy, in her Roman incarnation, spends money with Bacchanalian abandon, but Tom Meighan, entering as the leader of the conquering Goths, knows how to treat 'em rough. Jeanie Macpherson,

FROM
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FAMOUS PLAYERS-LASKY CORP.,
485 FIFTH AVE., NEW YORK, N. Y.

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Lois Wilson and George Fawcett receive instructions regarding the modern episodes of this huge production and then the scene flashes back to the Bacchanal which shows vividly what Rome "fell for."

"These are the folks of Paramounttown
Who make the pictures of great renown.
You can always be sure that the show will be right
If the theatre says 'It's a Paramount Night.'"

A crowd scene shows hundreds of studio employees grouped together on one of the big stages.

"If it's a Paramount Picture, it's the best show in town."

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